

Running Head: ASSIGNMENT 4 – Writing as Method

Assignment 4

Interviewing Texts: Fiction Writing as Method of Inquiry

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## Interviewing Texts: Fiction Writing as Method of Inquiry

### Prologue

Laurel Richardson states: “How we write affects what we write about.”<sup>1</sup> She challenges us to write in genres other than what is familiar stating: “trying on different modes of writing is a practical and powerful way to expand one’s interpretive skills, raise one’s consciousness, and bring a fresh perspective to one’s research.”<sup>2</sup> She further claims that in a postmodern climate of doubt, no method of inquiry has a privileged status.<sup>3</sup> It was with these ideas and the way Carolyn Ellis created a novel to describe autoethnography<sup>4</sup> that I decided to attempt my own fictional account to investigate how I might turn my writing into a method of inquiry.

Why fiction? Wittgenstein states: “Nothing is more important for teaching us to understand the concepts we have than constructing fictitious ones.”<sup>5</sup> Fiction is about imagining possibilities. If I can take texts that already exist and ‘re-story’ them, so that they ‘speak to me’ in a fresh new way, then I might learn something more than if I had simply conducted a traditional literature review for my thesis proposal.

Kevin Davison claims that if, “within poststructural linguistic theory, we are left ‘with nothing but texts’ then we have to acknowledge that the act of research will involve texts interrogating texts.”<sup>6</sup> I took this idea of texts interrogating texts and composed a short story in which I explore for myself and illustrate to the reader how I interact with the written textual representations of the authors’ experiences.

I chose to interview John Creswell and Jean Clandinin because their writing speaks to the stage at which I am in my research. In the story, John Creswell helps me

narrow my qualitative approach and shows me how to turn it into a narrative inquiry, while Jean Clandinin provides advice on selecting field texts and working within a three-dimensional narrative inquiry space. In turn, I interweave their ideas and experiences with my own, and draw upon other relevant material in order to make sense of what they are saying.

## Chapter One: Choosing a Qualitative Approach

Driving around the strip mall parking lot, I feel an odd mix of excitement and frustration. I had recently contacted John Creswell to ask him some questions about which qualitative approach I should take with my thesis. He told me that he would be in town and that we should meet in person. We set up a time and agreed to meet at a local coffee shop. I had planned to get to the coffee shop early; however, when I arrived, the handicapped spot was taken. There are several others, all of which are too small for me to put my ramp out. Eventually, I find two spots together. I angle in, straddling both spots so that no one can park too close beside me, lower the ramp, transfer into my power chair and wheel out. When I find the curb cut on the sidewalk surrounding the coffee shop, it is covered with two feet of snow the plough operator had deposited the night before. I travel around until I find a second curb cut on the other side of the building, dodging motorists who are unable to see me as they back out of their spots. When I get into the shop, he is already waiting at a table, sipping on a cup of something warm. I order my coffee at the counter and give the server my change. She hands me my coffee which I balance, one-handed on my knee as I navigate to Professor Creswell's table. He stands to greet me, offering his hand in gesture. I place my coffee on the table and shake his hand.

JOHN: David, I presume? *[He smiles and reseats himself.]* So glad to meet you.

DAVE: Professor Creswell, thank you for seeing me. Sorry I'm a bit late – parking issues. Anyway, I'd like to cut to the chase. I was wondering if you'd be able to help me. I am planning on conducting a qualitative study and I'd like to know which approach to take. *[I lift back the lid on the coffee cup and take a sip, scalding the roof of my mouth.]*

JOHN: Please, call me John. First of all, I don't envy you the decision you have to make. There are so many choices when it comes to qualitative research, reflecting the diversity of traditions, philosophical backgrounds and disciplines. In *Qualitative Inquiry and Research Design* I have focused on five approaches, in part from personal experience, but also because they represent what I see most often in the social, behavioural and health sciences literature.<sup>7</sup>

DAVE: What are they?

JOHN: Narrative research, grounded theory, phenomenology, ethnography, and case study.<sup>8</sup>

DAVE: Which approach is best suited to my problem?

JOHN: Well, it really depends on your focus. *[Taking a sip and finishing what can only be hot chocolate.]*

DAVE: *[Leaning in.]* Can you explain?

JOHN: *[Sitting back.]* Sure, even though all five approaches have the same general process of research, the types of data collected and analysis would differ considerably.<sup>9</sup> Do you want to understand the essence of an experience, explore a life, develop a theory from your data, describe a culture, or develop an in-depth description and analysis of a case?<sup>10</sup>

DAVE: I'm interested in how individuals with disabilities negotiate masculinities online, and was thinking of studying one or two individuals in depth.

JOHN: That still could mean it's narrative research, ethnography, or case study. In narrative research, you'd focus on an individual's stories and on arranging them in chronological order; in ethnography, you'd focus on setting the individual's stories in the context of his or her culture; and in a case study, you'd use the case to illustrate an issue

or problem. Generally speaking, I would recommend a narrative approach if focusing on a single individual, since ethnography is a much broader picture of the individual, and case studies *tend* to involve more than one case.<sup>11</sup> [*He rolls up the rim on his coffee cup.*] “Play again.”

DAVE: Better luck next time... John, I’m still a little confused. You differentiate between ethnographies and narrative inquiries. Other writers, like Chase and Ellis, consider some types of ethnography to be forms of narrative inquiry.<sup>12</sup>

JOHN: [*Adjusting slightly in his seat, he clears his throat.*] Let me put it this way. Researchers approach narrative inquiries differently. Some will analyze narratives, collecting and then creating descriptions of themes that hold true across stories. Others will collect descriptions of events and turn them into story using plotline – a sort of narrative analysis.<sup>13</sup> Some researchers use narratives to study how individuals are enabled and constrained by social resources, socially situated in interactive performances, and interpret experience and how they interpret their experiences.<sup>14</sup> Inquiries can come in different forms such as biographical study, autobiography, life history, personal experience story, or oral history. They may have a contextual focus such as teachers in classrooms – or bodies online, in your case. In some cases they may be used to advocate – as in the testimonios of Latin Americans; or within a feminist lens, to show how women’s voices are muted, multiple and contradictory.<sup>15</sup>

DAVE: Okay, I’m beginning to see how my research might fit in as narrative research. I might take an approach similar to that of Couser who offers life writing, autobiographies and autoethnographies as ways of documenting the complexity of disabled experiences, and to counter prevailing stereotypes and assumptions.<sup>16</sup> But how do I go about

conducting a narrative inquiry? *[Noticing my body stiffening a bit, I push down on my arm rests to lift myself up off the seat. This act seems to release the tension.]*

JOHN: There's no lock-step procedure. Generally speaking, if you've determined that capturing the detailed stories or life experiences of your participants is your goal, then you'd select one or more individuals with experiences or life stories to tell. You'd then spend considerable time with them gathering their stories through multiple types of information. Clandinin and Connelly call these field texts. You'd collect information about the context of the stories, such as their experience, culture, and historic context and then analyze the stories restorying them into a framework that makes sense.<sup>17</sup>

DAVE: What do you mean 'restorying'?

JOHN: Restorying is the process of gathering and analysing for elements of story such as time, place, plot, and scene; then rewriting to place them within chronological sequence. In other words, stories should have a beginning, middle and end; a predicament, conflict, or struggle; a protagonist, or main character; and a plot during which the predicament is resolved in some fashion.<sup>18</sup>

DAVE: *[Cautiously, I take another sip. Finding the temperature more agreeable, I take several large gulps.]* So, what you are saying, in fact, is that narrative analysis is basically taking everything that has been said and recorded and turning it into a story?

JOHN: Well, that might be an overly simplistic interpretation. In reality it can be more complicated than that. As a narrative researcher working closely with your participants, you will need to continually collaborate, negotiate relationships, smooth transitions, and provide ways to be useful to the participants. You may also find your own story interwoven within your participants' stories, as you gain personal insight. You might find

that your research reveals epiphanies, turning points, or dramatic changes in direction. In the end, however, the narrative study tells the story of individuals unfolding in a chronology of their experiences, set within their personal, social and *historical context*, and including the important themes in those lived experiences.<sup>19</sup>

DAVE: *[I can feel the caffeine begin to take effect.]* The process sounds very involved. I need to be prepared to spend a lot of time gathering notes, collecting data and working together with my participant to make sense of it all.

JOHN: Yes, it takes a keen eye, a clear understanding of the context of an individual's life and a willingness to actively collaborate. But beyond that, you need to know and reflect on your own personal political background which will shape how you restory the account.<sup>20</sup>

DAVE: It sounds highly interpretive.

JOHN: Indeed, which leads to the issue of authority: Who owns the story? Who can tell it? Who can change it? These are all challenges that need addressing when conducting narrative research.<sup>21</sup>

DAVE: *[Feeling like I have already taken enough of his time, I make a feeble attempt to wrap things up.]* Well, I think I have a lot to think about before I embark on a narrative study. Thank you for your time. *[I finish up my coffee and shake his hand.]*

JOHN: Good luck on your research!

As I leave the building, I make a mental note of what Professor Creswell said. It seems that if I am to choose to conduct a narrative inquiry, I should learn a bit more about collecting and analysing data. When I get home, I Google "Clandinin and Connelly

field texts.” The second result takes me to the Wikipedia page on Narrative Inquiry. I scan down the document to where I see: “Clandinin and Connelly define Narrative Inquiry as a method that uses the following field texts as data sources: stories, autobiography, journals, field notes, letters, conversations, interviews, family stories, photos (and other artifacts), and life experience.”<sup>22</sup> Sounds about right. I click on the hypertexted footnote, which provides me with their first names. I then Google D. Jean Clandinin. Apparently she’s a professor at University of Alberta. I look at my watch. Good, with the difference in time zones, I might be able to catch her, if I’m lucky. I jot down her number and give her a call....

## Chapter 2 – Composing Field Texts, an Interpretive Act

DAVE: Hello, Professor Clandinin?

JEAN: Yes, speaking.

DAVE: My name is Dave Mara. I’m completing my M. Ed. at Western and for my thesis I plan on conducting a Narrative Inquiry into how individuals with disabilities negotiate masculinities online. I was wondering if you might be able to help me out by answering a few questions. *[Realizing that it is probably the end of a long day.]* If now is not an opportune time, I can call back tomorrow.

JEAN: *[Pleasantly.]* No, now is fine, I’d be delighted to. What exactly is it that you want to know?

DAVE: Thanks. I was talking recently with Professor Creswell. He said that narrative researchers usually get their information from a variety of sources, and mentioned that

Professor Connelly and you call these ‘field texts’. Can you tell me more about what they are and which ones might be useful for my research?

JEAN: Sure, field texts are the various sources of information narrative researchers collect while in the field. We like to call them texts rather than data because they are composed and interpretive, not found or discovered. We deliberately select some aspects while ignoring others; or sometimes we select other aspects less deliberately. A conscious and unconscious selection process occurs that will foreground one aspect while making other aspects less visible or invisible;<sup>23</sup> even the way we choose how we collect our data is selective<sup>24</sup>.

DAVE: Are you saying that we consciously or unconsciously filter our data as we collect it, privileging some and ignoring others?

JEAN: Yes.

DAVE: So, we need to be aware of how this affects research?

JEAN: Yes, exactly. That doesn’t mean we seek to eliminate our presence, or ‘bracket’ our experience.<sup>25</sup> What may appear as objective data are already an interpretive and contextualized text because they are shaped by the researcher—participant relationship, and contextualized by the origins and the setting in which the text was composed.<sup>26</sup> We refer to this as ‘three-dimensional narrative inquiry space’.<sup>27</sup>

DAVE: *[Pausing, to take in all she had just said.]* What does *that* mean?

JEAN: Three-dimensional narrative inquiry space is a metaphoric representation built on Dewey’s idea of foundational ‘place’, with interaction along one dimension, continuity along the second, and place being the third.<sup>28</sup> Since narrative inquiry can be ‘open and

boundless', researchers need to be aware of where they and their participants are placed at any particular moment.<sup>29</sup>

DAVE: Do you mean as researchers how, where and when we interact with participants affects the way the text is *represented*?<sup>30</sup>

JEAN: Yes, in a way. Since writing field texts expresses the relationship of the researcher to the participant, our stories are interwoven.<sup>31</sup>

DAVE: So, how do we keep track of our stories as we document the stories of the participants?

JEAN: Well, keeping a journal is helpful.<sup>32</sup> We discussed already the notion of three-dimensional inquiry space. As you are recording your journal entries, be mindful of the 'four directions' – how you relate backward and forward in time, and inward and outward. By inward, we mean toward the internal conditions, such as feelings, hopes, aesthetic reactions, and moral dispositions. By outward, we mean toward the existential conditions, that is, the environment. By backward and forward, we refer to temporality—past, present, and future. To experience an experience—that is, to do research into an experience—is to experience it simultaneously in these four ways and to ask questions pointing each way. Thus, when one is positioned on this two-dimensional space in any particular inquiry, one asks questions, collects field notes, derives interpretations, and writes a research text that addresses both personal and social issues by looking inward and outward, and addresses temporal issues by looking not only to the event but to its past and to its future.<sup>33</sup>

DAVE: What about the third dimension – 'place'?

JEAN: The first two dimensions take place within the context of the third – place, which attends to the specific concrete physical and topological boundaries of inquiry landscapes.<sup>34</sup>

DAVE: Thanks. This helps me. Since three-dimensional space and landscapes are in your interpretation metaphors, it helps me relate to interactions online in terms of space.

Temporally, interactions can occur synchronously (at the same time, as in chat rooms) or asynchronously (as in message boards). Place becomes problematic because we do not actually interact physically any where, so we use metaphors like cyberspace, chat rooms, online learning environments to describe the place/landscape in which the interaction occurs. The issue of ‘bodies’ online – how we represent ourselves when we interact online – further complicates research.

JEAN: Yes, continuity will be challenged as your interview process will be disrupted, unfolding, as you say, ‘asynchronously’ at times and ‘synchronously’ at others. In addition, you will need to be ever aware of how ‘cyberspace’ as a landscape shapes your interaction with your participants. My colleagues and I don’t really have a solution to this. [*Pausing, as if in thought.*] Your research may involve to some degree studying how you and your participants’ ‘stories to live by’ interweave, connect, compete and conflict within this shared landscape.<sup>35</sup>

DAVE: Kevin Davison has done some research into this area, in relation to how masculinities are negotiated online.<sup>36</sup> In his study he chose to use only an open-ended online survey and optional follow-up emails to generate data.<sup>37</sup>

JEAN: His work sounds interesting, tell me more about it.

DAVE: Well, Davison argues face-to-face interaction privileges the information associated with the body, that somehow a body present is preferential... a more authentic source of data.<sup>38</sup> His research— and my own to some extent — is interested in how identities are negotiated in the absence of a physical body. For example, when I am making posts for my online courses, I cannot rely on body language or tone of voice to convey my message. I am relying almost entirely — save for the occasional emoticon — on written text. Similarly, as I read others' responses, I must rely entirely on the words they have chosen to represent their experiences. I have little to go on. I cannot make assumptions about their background based on their physical appearance, and sometimes even a name can be misleading, if the name is unisex. In some courses we are encouraged to provide photographs, so we can have a picture in our head of our other classmates. Not everybody likes this because they prefer to let their words speak for themselves, I suppose, without the prejudice associated with having a marginalized body. Me, I usually provide a photograph, if requested, but tend to crop it so that my wheelchair is hidden. I prefer to let my words reveal my disability. So, I guess what I am saying is that even a photo is a textual representation of what someone chooses to reveal about oneself.

JEAN: I understand what you are saying about photographs and written texts being representations of reality. However, I would caution you about setting out with a predetermined list of which field texts to use.<sup>39</sup> Like many qualitative researchers, we derive our field texts from a variety of sources, like interviews, conversations, and field notes made while observing our participants. Although some texts such as letters, documents, and artifacts don't require face-to-face interaction with the participants, many (like interviews, field notes, and conversations) do. I strongly suggest that narrative

inquirers be open about the imaginative possibilities for composing field texts.<sup>40</sup> Most often, this means interweaving several texts into a carefully negotiated participant story.<sup>41</sup>

DAVE: [*Sensing some tension, I attempt to bring the interview back into focus, rather than risk her hanging up on me.*] Even though I am considering centring my research on online interviews with participants, at this point I have not ruled out other forms of field texts. You've already mentioned keeping a journal.

JEAN: A 'teacher story' might be useful to position yourself 'in the midst', and find your place within the inquiry space.<sup>42</sup> In addition, emails, like letters, represent ways of accounting for your participants and yourself, establishing and maintaining relationships, and making meaning of your experiences.<sup>43</sup>

DAVE: Sometimes writing a thoughtful response can be easier and less intimidating online than face-to-face for people who spend much of their time online.<sup>44</sup> After all, wasn't it Poster who said: "Writing on a computer is something like speaking, in the sense that corrections are made immediately; there is no rubbing out?"<sup>45</sup>

JEAN: It seems like you are beginning to open yourself to the imaginative possibilities. What you will find, hopefully, is that the field texts you use will not be easily differentiated, and that depending on what you select, the possibilities will be virtually endless.<sup>46</sup>

DAVE: Thank you so much for your time, this discussion has been most helpful.

I hang up the phone, feeling quite a bit drained. Wishing I had recorded the conversation, I jot down as much of what I remember.

### Chapter 3: Reflections on a productive day

I open my journal and write:

*Wow, what a productive day I had. First I met with John Creswell at a local coffee shop. I had a little difficulty finding a parking spot, and then getting into the place (accessibility will definitely be a concern if I decide to conduct face-to-face interviews), but it was well worth it! He helped me narrow my approach, and explained the in's and out's of narrative research. And he differentiated for me narrative analysis and analysis of narratives, and put in perspective for me Carolyn Ellis's autoethnographies, and S. E. Chase's narrative ethnographies. Collecting and analysing life stories, or personal experiences of individuals with disabilities in the context of online learning environments, and then restorying them is definitely an option. He also raised some ethical considerations, which I hadn't thought of before: Who owns the stories being told? Whose version is correct? Really, when it comes to shared experience, and stories that are negotiated, how much of the participants' stories are their own?*

*I'm glad he mentioned Jean Clandinin, otherwise I would never have thought of contacting her. The telephone interview was a success, and a lot more accommodating than a face-to-face interview, for me anyway. I was able to take advantage of the time zone change! She really helped me by explaining 3-D narrative inquiry space -- I will definitely have to think carefully about how I conduct interviews in cyberspace -- do I email back and forth; set up a message board, or wiki; IM, or Skype; or any combination with my participants? Depending on what I select, "the possibilities will be virtually endless."<sup>47</sup>*

## Epilogue

Writing fictitious interviews allowed me to interrogate articles in a way that I would not have previously considered. Usually when I write an academic paper, it takes on a cool, objective tone. I may use the first person, but tend to speak authoritatively about the topic, citing experts to support my points. I am not aware of how I as a reader interact with the text presented before me. However, this activity forced me to examine closely what the author was describing through their writing, and in turn, to relate it to my experience and to additional texts.

Although fictitious, the discussions were based on the authors' written accounts. The dialogue represented my thought processes as I interacted with the various texts in a three-dimensional narrative inquiry space. Moving backward, I connected the texts to my experience. Moving forward, I could see how what was being said could relate to my research. Moving inward, I expressed my confusion and new understandings of the text, Moving outward, I attempted to relate my experiences to the text within the context of an environment – an accessible landscape. Creating a place, or setting in which to conduct the interviews, proved somewhat problematic, as I will discuss later.

Writing this paper proved challenging. With virtually endless possibilities, I had several decisions to make. First, I had to decide which texts to select. Originally, I wanted to include much more, but due to page and time limitations, decided on two pieces of writing that I thought closely spoke to my thinking in relation to my thesis preparation. Then, as I interrogated the texts, I was able to introduce other texts that challenged or complemented the primary texts.

I then had to decide how to restory the texts into some sort of chronological order. I considered following a linear storyline using ‘journey’ as a metaphor to drive the plot; however, ‘listening’ to the text, I realized the often-used metaphor was somewhat ill-fitting and stale. Cahnmann writes: “A fresh way of seeing requires the practice of noticing- whether in everyday life or from copious and varied reading.”<sup>48</sup> So by paying close attention to what I was reading, I let the text define the metaphor. The ‘interview’ concept emerged from the idea of ‘texts interrogating texts,’ which led to several potential manifestations, including having panel discussions, or group conversations among the various authors. However, since I was the one interacting with the texts, interpreting, and comparing what each was saying within the context of my own experience, then I should be the one conducting the interviews. I treated the authors’ written works as field texts, for they were written representations of their own experiences. Various, they informed me, questioned me, challenged my understandings and offered suggestions.

This led me to a decision about place. Where should this all play out? I was looking for someplace neutral, that didn’t interfere with the discussion. As previously, I let the text decide. The coffee shop and phone interview scenerios emerged because they seem to be ‘places’ people meet on equal ground. Additionally, the coffee shop allowed me to explore my concerns about accessibility and meeting face-to-face for interviews.

Furthermore, decisions had to be made about the style and presentation of the story. I chose to write in the first person, present tense to illustrate my experience with the texts as it unfolded during the construction of the story. Somewhat inadvertently, I applied two postmodern literature techniques to create interest.<sup>49</sup> Pastiche, or the mixing

of styles, was used to create the illusion of realism. My story mixed prose, script and journal writing to assist the reader in suspending disbelief. Intertextuality in literature is the absorption of one text by another. The term can be applied to the way I used the words of other authors to create my own account. In postmodern theory, intertextuality challenges the notion of intersubjectivity – meaning is mediated rather than transferred directly.<sup>50</sup> In a sense, then, the story explores how I mediate, or interpret meaning, through my own interpretive lens.

Finally, there were some ethical and aesthetic considerations. Although I freely used the words of writers without their permission, I clearly referenced them. In order not to interrupt the linearity of the story, I decided to use endnotes. When it appeared that I was putting words in their mouths, I explained in an endnote why I had assumed that they would respond in the way I had envisioned. I also had to consider whether I accurately portrayed the writers' opinions, albeit in an artistic manner. Although part of the exercise was to see how I interpret the various texts based on my own understanding, I still took care to accurately represent the positions of the authors through close and multiple readings of their texts.

For the reader, “the recognition of multiplicity and complexity increases the possible interpretive accounts”<sup>51</sup> and therefore, she must recognize that mine is just one possible interpretation. Writing, then, became less about the accuracy of my own ‘truth claims’, and rather more about how I interrogated the texts I chose, how I interpreted their meanings, and how they informed my research. If I were to actually interview the authors, their responses might actually be different, but that was not the point. I was

bounded, however, by what the authors had already committed to word, based on an understanding *fixed* temporally and spatially.

In a postmodern world, what is real or considered true is met with incredulity – the lines between fact and fiction are blurred. Writing fiction allows one to explore the possibilities of interpretation and to challenge notions of objectivity in research. I found writing this assignment most challenging, simply because of the endless possibilities. I had to pay close attention to what the various authors were saying, interpret the texts based on my own experiences and interweave the texts into a storyline. However, it proved rewarding for many of the same reasons.

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NOTES:

<sup>1</sup> L. Richardson, Writing: A method of inquiry, in Handbook of qualitative research, 2<sup>nd</sup> ed., ed. N. Denzin & Y. Guba (Thousand Oaks CA: Sage, 2000), 927.

<sup>2</sup> Ibid., 931.

<sup>3</sup> Ibid., 927.

<sup>4</sup> C. Ellis, Preface, in The ethnographic I: A methodological novel about autoethnography. (Walnut Creek, CA: Rowman & Littlefield Publishers, Inc., 2004), xx.

<sup>5</sup> C. Barrett (ed.), Wittgenstein: Lectures & conversations on aesthetics, psychology and religious belief. (Berkeley: University of California Press, 1967), 74, quoted in K. G. Davison, Negotiating masculinities and bodies in schools: The implications of gender theory for the education of boys, (Lampeter: The Edwin Mellen Press, 2007), 82.

<sup>6</sup> Davison, 76, quoting F. Jameson, From postmodernism, or the cultural logic of late capitalism, in Storming the Reality Studio, ed. L. MacCaffery (Durham: Duke University Press, 1991), 221.

<sup>7</sup> J. W. Creswell, Introduction, in Qualitative Inquiry and Research Design, 2<sup>nd</sup> ed. (Thousand Oaks CA: Sage Publications, 2007), 9.

<sup>8</sup> J. W. Creswell, Qualitative approaches to inquiry, in Qualitative Inquiry and Research Design, 2<sup>nd</sup> ed. (Thousand Oaks CA: Sage Publications, 2007), 53.

<sup>9</sup> Ibid., 76.

<sup>10</sup> Ibid., 78.

<sup>11</sup> Ibid., 77.

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<sup>12</sup> Chase identifies narrative ethnographies as an approach to narrative inquiry in S. E. Chase, Narrative Inquiry: Multiple lenses, approaches, voices, in *The Sage Handbook of Qualitative Research*, 3<sup>rd</sup> ed., ed. N. K. Denzin, and Y. S. Lincoln (Thousand Oaks CA: Sage, 2005), 659. Ellis discusses autoethnography as a form of narrative inquiry in *Class two: The call of autoethnographic stories*, in the *ethnographic I: A methodological novel about autoethnography*. (Walnut Creek, CA: Rowman & Littlefield Publishers, Inc., 2004), 45.

<sup>13</sup> Creswell, 54.

<sup>14</sup> *Ibid.*, 55.

<sup>15</sup> *Ibid.*, 55.

<sup>16</sup> G. Thomas Couser, Signifying bodies, in *Disability Studies: Enabling the Humanities*, ed. S. L. Snyder, B. J. Brueggemann, and R. Garland-Thomson (New York: The Modern Language Association of America, 2002), 116-7.

<sup>17</sup> Creswell, 56.

<sup>18</sup> *Ibid.* Creswell cites K. Carter, The place of a story in the study of teaching and teacher education. *Educational Researcher*, 22, (1993): 5-12, 18.

<sup>19</sup> *Ibid.*, 57.

<sup>20</sup> *Ibid.*

<sup>21</sup> *Ibid.*

<sup>22</sup> "Narrative Inquiry," in Wikipedia, [http://en.wikipedia.org/wiki/Narrative\\_inquiry](http://en.wikipedia.org/wiki/Narrative_inquiry) (accessed, April 9, 2009).

<sup>23</sup> D. J. Clandinin & F. M. Connelly Composing field texts, in *Narrative Inquiry: Experience and story in qualitative research* (San Francisco: Jossey Bass, 2000), 93.

<sup>24</sup> *Ibid.*, 94.

<sup>25</sup> Creswell states: "Bracketing personal experiences may be difficult for the researcher to implement. An interpretive approach to phenomenology would signal this as an impossibility (van Manen, 1990)—for the researcher to become separated from the text", 62. Since Clandinin recognizes that field texts are 'composed', 'selected', and continually negotiated with participants, 92-3, she would agree with Creswell that bracketing personal experiences is difficult or even impossible.

<sup>26</sup> Clandinin & Connelly, Composing field texts, 94.

<sup>27</sup> *Ibid.*, 92.

<sup>28</sup> D. J. Clandinin & F. M. Connelly, What do narrative inquirers do? in *Narrative Inquiry: Experience and story in qualitative research* (San Francisco: Jossey Bass, 2000), 50-1.

<sup>29</sup> *Ibid.*

<sup>30</sup> Texts are at best representations of reality and "no interpretive account can ever directly or completely capture lived *experience*" see T. A. Schwandt, "Crisis of Representation" [dictionary entry], in *The Sage dictionary of qualitative inquiry*, 3<sup>rd</sup> ed. (Thousand Oaks CA: Sage Publications, 2007), 48-9.

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- <sup>31</sup> Clandinin & Connelly, *Composing field texts*, 94-5.
- <sup>32</sup> *Ibid.*, 95.
- <sup>33</sup> *Ibid.*, 50-1.
- <sup>34</sup> *Ibid.*
- <sup>35</sup> D. J. Clandinin et al., *Composing stories to live by: Interrupting the story of school*, in *Composing diverse identities: Narrative inquiries into the interwoven lives of children and teachers*, ed. Clandinin et al. (London: Routledge, 2006).
- <sup>36</sup> Davison, 8-9.
- <sup>37</sup> *Ibid.*, 70.
- <sup>38</sup> Davison states: "It is as if the 'in person' research interview is more 'real' than one without the body present. Thus, data that is collected 'in person' seems to be privileged over that of 'non-person', body-absent data," 80.
- <sup>39</sup> Clandinin & Connelly, *Composing field texts*, 116.
- <sup>40</sup> Clandinin & Connelly, *Composing field texts*, 116.
- <sup>41</sup> *Ibid.*, 92-3.
- <sup>42</sup> *Ibid.*, 100.
- <sup>43</sup> *Ibid.*, 106.
- <sup>44</sup> Davison, 71.
- <sup>45</sup> M. Poster, *Critical theory and poststructuralism: In search of a context* (Ithaca: Cornell University Press, 1989), 137 quoted in Davison, 71.
- <sup>46</sup> Clandinin & Connelly, *Composing field texts*, 116.
- <sup>47</sup> *Ibid.*
- <sup>48</sup> M. Cahnmann, *The craft, practice, and possibility of poetry in educational research*, *Educational Researcher*, Vol. 32, No. 3 (Apr., 2003), 29.
- <sup>49</sup> See "Postmodern Literature" in Wikipedia, [http://en.wikipedia.org/wiki/Postmodern\\_literature#Intertextuality](http://en.wikipedia.org/wiki/Postmodern_literature#Intertextuality), (accessed, April 9, 2009).
- <sup>50</sup> J. Kristeva, *Desire in Language: A Semiotic Approach to Literature and Art*. (New York: Columbia University Press, 1980) 69.
- <sup>51</sup> Davison, 81.

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